

The McGill Daily

volume 86 • number 19

October 24 — 30, 1996

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Thursday October 24

- Amnesty International is holding an informational music and poetry evening at Café Sarajevo from 19-22h at 2080 Clark. Support a more effective system of war crimes adjudication. Cost: \$7.00.

- The Jewish Singles Registry invites prospective members to an open house at 120 Ct. St. Antoine, 14-21h. Info: 937-2049.

- The McGill Women's Union is holding a feminist open mike night. All men and women are invited to share or listen to music, poetry, thoughts, stories, etc. Thomson House, 3650 McTavish. Info: 398-6823.

- Women in Science and Engineering invites you to join a Graduate Studies Information Session. Thomson House, 19h, 3650 McTavish

weekend with Clarissa Chandler speaking on the Art of Living in the Body for Survivors of Trauma. Info: 482-2938, 248-2524.

Sunday October 27

- Friends for AIDS presents a Bazaar à la Mode fundraiser from 21-4hr at 6900 Decarie. Info: 342-7121.

Monday October 28

- The political branch of LBGTM will hold a planning meeting for all interested volunteers at 17h in rm. 432. Info: 398-6822.

Tuesday October 29

- The Rosedale-Queen Mary United Church AIDS Project invites you to a community forum at 6870 Terrebone. Info: 484-9969.

Wednesday October 30

- The Sisterhood of the Spanish and Portuguese Synagogue Dr. Alfred Balbul, Dermatologist will speak on "All that Cosmetic Hype... What are we to believe?" 19:45h at 4894 St. Kevin Ave. Costs: \$5.00. Info: 737-3695.

Ongoing

- The Sexual Assault Centre of McGill Students' Society offers a confidential listening Help Line 398-8500, 18h-24h, 7 nights/week. Free support groups, information, and referrals are available. Info Line: 398-2700.

- Congregation Shaar HaShomayim seeks volunteers for meal delivery to seniors. Info: Rona Rochweg, 937-9471, local 155.

- Red Herring contest! Enter the Horrible Haiku contest, or write a crazy escape from any place on campus for our Escape Contest! Submit entries by Oct. 31 to Shatner 303. Also, brainstorming session every Tuesday in Shatner 303, 14h30.

- The Cancer Research Society needs volunteer gift wrappers.

All funds go towards cancer research. Info: Nancy, 861-9227.

- Tel-Aide listening service needs volunteers. Info: 935-1105.

- Network of Hope Brain Tumour Support Groups on first and third Monday of every month at the Montréal Neurological Hospital (3801 University), 19h-21h45. Info: 398-1916.

- The Sexual Assault Centre of McGill Students' Society seeks male facilitators for a support group for male survivors of sexual assault. Info: 398-2700, 10-17:30h, Mon-Fri.

- The Canadian Studies Graduate Students' Association announces a call for papers for the Third Annual Canadian Studies Conference. Submissions welcome from all graduate students in all fields who are interested in the study of Canada. Deadline is Friday, 2 December. Info: 398-2974.

- Head and Hands needs volunteer tutors for high school students. Subjects covered include French, English, Math, Science. Info: 481-0277.

- If you would like to volunteer to be trained as a literacy tutor, contact Literacy Partners of Quebec at 931-8731 ext. 1413.

- Afternoon and evening bereavement support and self-help groups are being offered free of charge for anyone who has suffered the loss of a family member or friend. Info: 398-7067.

- The McGill Debating Union has a show round on Monday nights in Shatner 302 at 18h. Practice rounds are Friday nights in Leacock 15 at 17:30h. All welcome.

- Rabbi and Mrs. Leigh Lerner of Temple Emanu-El-Beth Shalom will lead a mission to study Jewish life in central Europe. The mission will take place from March 16-27th, 1997. Cost: 991. Info: Rabbi Lerner: 937-3575.

- The NDG Food Depot is currently looking for volunteers with cars to help pick up and deliver food to the food bank. If you think you could help us with this for few hours per week call Mike at 483-4680.

Clydes Bar & Restaurant PRESENTS

Saturday, Oct. 26th.
TRIBUTE TO ALANIS MORRISSETTE

Thursday, Oct. 31st.
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Friday October 25

- The Islamic Students' Society will be having a movie and snack night. Leacock 132, 18h-21h. Price: \$5.00.

- A one-day training seminar with Clarissa Chandler to help professionals make connections between trauma and addiction. Pigeon Hill Bruideen in St. Armand. Info: Rosemary Sullivan at 482-2938, 248-2524.

Saturday October 26

- David Broza live at Café Campus. For tickets call: 790-1245, 739-4141 or 848, 1034.

- There will be a free public internet demonstration at the Atwater Library Computer Centre, 1200 Atwater Avenue. Info: 935-7344

- LBGTM presents "A Hallowe'en Masquerade" at Gert's Pub at 22h. Cost: \$2.00

- A benefit dinner with live music and dance for Food Not Bombs and the Réseau de solidarité avec le Mexique at 21h, 173 Van Horne. Cost: \$2.00.

- The Rosemary Sullivan Pigeon Hill Bruideen Peacemaking Centre will be having a

JOIN THE MARCH

Today, students in Montréal will make their contribution to a week of action across the country.

The protests were organised by the Canadian Federation of Students (CFS) to let federal and provincial governments know that students do not agree with the cuts being made to education, the rise in tuition fees and the rollback on all forms of social programs in this country.

The CFS has been meeting with the Federal Liberal government to express student concern about these trends.

The Montréal protest will also target the provincial government of Lucien Bouchard, a week before his much touted Socio Economic Summit, to which only one student group, the Fédération Étudiante Universitaire du Québec

(FEUQ), was invited. Other Québec student groups, such as CFS-Québec, were conspicuously excluded.

In September, Bouchard's Education Minister Pauline Marois refused to rule out further increases to student tuition next year, even if that meant breaking with the historical freeze on tuition in Québec.

After a student demonstration at McGill's 175th birthday bash, Marois promised student leaders that they would be invited to negotiate with the ministry of education.

But according to Erin Runions, of the McGill Post Graduate Student Society, a member of CFS, the ministry has "refused to answer any of our phone calls."

Today's demonstration will pass by Complex Desjardins —

which houses most of the provincial government offices — as well as the Hydro Québec building, where Premier Lucien Bouchard has his Montréal office.

All students are invited to join the demonstration, which will take the form of a march from the Roddick Gates, through the downtown core, and end up at Berri Square at de Maisonneuve and Berri.

According to Runions, the route was chosen so that marchers will pass by large corporations and big banks, as well as the government offices. "We are going by the business sector to highlight the inequity in the way students are paying for their education while banks are making record profits," explains Runions.

— anupgrewal

- **13:30h: McGill students meet at Roddick Gates**
- **14:00h: Walk down McGill College to Phillips Square to join students from Concordia, UQAM, Université de Montréal, and the CEGEPS.**
- **Walk East on St. Catherine to Bleury.**
- **Walk South on Bleury to René Levesque.**
- **Continue East along René Levesque to St Laurent, passing the Complex Desjardins (provincial government offices), the Complex Guy Favreau (federal government offices) and Hydro Québec (Lucien Bouchard's office).**
- **Walk up St. Laurent to St. Catherine to Berri Square where speeches will be made.**

The McGill Daily

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letters

The University responds

To the Daily,

On behalf of the Principal, and as Executive Director - Human Resources, I am writing to clarify that certain comments reported in the Daily's article "Turning Up the Heat" by Anup Grewal (Oct. 7) do not at all reflect the position of McGill University.

I unequivocally disassociate myself, and McGill University, from the comments attributed to an anonymous "representative of the University to the collective bargaining units" regarding the workers' demands, their concerns and their degree of literacy. These comments are not representative of the University's position and whoever made them did not speak on behalf of McGill University.

I do, however, stand by the comments I made as University spokesperson on the negotiations, regarding the need for McGill to make choices in the context of budget cuts in order to maintain competitiveness, and on the intention of the University to maintain cleanliness and a good environment. I regret any confusion or inconvenience the reported comments may have caused.

Robert Savoie

Executive Director, Human Resources

Conciliation negotiations "clouded"

An open letter to Robert Savoie:

Dear Mr. Savoie,

Thank you for your suprisingly prompt (October 11) letter responding on behalf of the Principal to my October 10 letter. I write "suprisingly" as your department has not only taken time but has actually failed to respond to various other correspondence from MUNACA.

Unfortunately, your response does not address the serious fears caused by the still unnamed University Representative quoted in the Daily (Oct. 7) as saying "... (workers at McGill) don't have a leg to stand on, they just want less work and more money. ... Remember, most of these people can't speak French or English, most of them are not even literate."

As we sit across from the University Representative at the conciliation table with the government-appointed conciliator, in "supposedly" good faith, we cannot help but be concerned about which of McGill's representatives harbours such contempt that he/she cannot contain his/her prejudice towards the working people of the McGill community.

This unnamed person, as you will understand, could be any one of the University's representatives sitting at the conciliation table; it could even be McGill's Chief Negotiator himself.

These thoughts are disruptive. Since these statements were made, MUNACA has had two conciliation meetings with the University Representatives. From our point of view, it has not been easy working in such a clouded atmosphere. We need to know who made these provocative statements — at least a confirmation that it was not one of the University's Representatives to our table. Therefore, we ask you to address our concerns or, if you are not able to do so, please return this issue to the Principal for a final resolution.

Allan Youster

President, MUNACA

cc:

Mrs. G. Chambers, Chancellor
Dr. B.J. Shapiro, Principal &
Vice-Chancellor
Mr. Richard Pound, Chair, Board
of Governors
Ms. Victoria Lees, Secretary,
Board of Governors
Vice-Principals Bélanger, Chan,
Drummond, Heaphy, Tavenas
Ms K. Williams, Director, Uni-
versity Relations
Ms. Sylvie Maheu
Mr. Dennis Bancroft
Mr. Pierre Champagne
Mr. Michael Yakobina
Mr. Michael Tamelini
Ms. Regina Harrison
McGill Daily Français

cc:

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Mr. Dennis Bancroft
Mr. Pierre Champagne
Mr. Michael Yakobina
Mr. Michael Tamelini
Ms Regina Harrison
The McGill Daily
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MUNACA members

Contribute photographs to "Off the Darkroom Floor..." Talk to Lucy or Dave.

Rebel Moon @narchist Rants & Poems

REBEL MOON: @NARCHIST RANTS & POEMS

by helenpolychonatos

Art that does Something

The press release for *Rebel Moon: @narchist Rants and Poems*, introduces the collection's author, Norman Nawrocki, with a slew of epithets such as "community activist", "poor people's advocate", "anti-sexist", and many more. Nawrocki's artistic endeavors are also extremely versatile.

He fronts and writes lyrics for a band called *Rhythm Activism*, a name he also uses as a label for the kinds of pieces he writes and performs with and without the other two members of his band. In the preface of his book, he explains that these include "alley poems, news poems, garbage can poems, agit-prop pieces and odd chunks of cabaret."

I was enticed by the name "Rhythm Activism," and thought that the printed form might be detracting something essential from the pieces in *Rebel Moon*. Nawrocki himself admits that most of them were written to be performed, and had to be edited before their translation into text.

Originally, I wanted to approach this article by asking what it means for a piece of performance to find itself on the page. What happens to the rhythm that is intrinsic to "spoken word"? Aren't Nawrocki's pressing issues best addressed by the immediacy and rage more easily conveyed in live art? And who am I, anyway, to determine what belongs to the venerated page, and what to the more plebeian streets and alleys?

Though these questions can be important, attempting to answer them here would choke Nawrocki's dynamism in a tangle of detached rhetoric, and there's just no time for that. The issues he addresses require immediate action. The basis for his band's work, and his cabaret work of the past is a strong belief that "artists, writers and poets have a social responsibility to use their work to support causes of dignity, justice and freedom."

And his activism isn't just that of the detached artist, observing from afar and telling it all to jaded crowds in smoky cafés and bars. He's raised money for welfare and women's groups; he supported the Mohawk solidarity group during the Oka crisis; once he was convicted for playing the kazoo on a rooftop during a housing demonstration; most astounding of all is his press release's

claim that "fans have even hand-delivered copies of his recordings to Zapatista guerrillas in the Chiapas jungles." Even if this last allegation is pure myth, it captures something genuine about Nawrocki's work: *Rebel Moon* leads to the very heart of the jungle, to the very core of the day's most pressing and fundamental issues.

Exploitation under all headings, from yuppies invading the neighborhood to sexual harassment on the bus and date rape, become the ugly outgrowth of a commodified and industrialised world that relies too much on machines. "More Than A Wax & Shine", a piece in *Rebel Moon*, is a particularly striking illustration of this idea. The prose piece claims that a simple medical procedure, performed in the short time it takes to get one's car waxed and shined, can cure uncontrollable sexual urges: "At 'Crazy Nat's, we use the latest laser surgery to give you a painless, one shot penile lobotomy." Finally, this ultra-civilised, ultra-industrialised society has found a clean solution to rape! And I bet 'Crazy Nat' is going to make a killing out of it, too. Never mind the fact that men are reduced to the mechanical virility of their cars, and their penises are machines — which, after all, have engines and minds of their own, so rape can't really be blamed on actual people.

The poem I enjoyed most was "Domestic Workers' Blues," in which a chorus of disenfranchised voices can finally cry out: "We're the brown women/ you see in the park/ We're the Third World/ in your living room." In the same way that the middle class relies on dehumanising these women, so does a North American and European bourgeoisie rely on the creation of a third world for its survival. This poem, like many others in *Rebel Moon*, brings together personal tragedy and social commentary. And Nawrocki shoves it all in your face, drops it right in the middle of your living room.

If academics have been leaving you feeling kind of numb lately, pick up *Rebel Moon*; or better yet, attend *Rhythm Activism's* Community Housing Rights benefit show here in Montréal on November 29. Though poignant irony and satire, Nawrocki will make you feel like there is, after all, a real live world out there — and maybe, even, like you can do something about it.



RHYTHM ACTIVISM IS: LUC BONIN, SYLVAIN COTÉ, AND NORMAN NAWROKI

letters cont'd

Morally wrong assaulters not assaultees

To the Daily,

This letter is in response to your article "'Rape Drug' Comes to McGill" (Oct. 9, 96). The author writes: "Timmins is concerned that without an awareness-raising campaign, women may not be equipped to prevent further incidents."

My comments were completely misrepresented by the author. In fact, during the interview, I repeatedly stressed the fact that the idea that women can "prevent" sexual assault is utterly false: The only person who has control over an assault is an aggressor. Furthermore, propagating this myth of "victim control" invariably leads survivors of sexual assault to blame themselves instead of their aggressors.

Secondly, I take exception to the remarks made by Deborah Mathis, the nurse from the University of Pennsylvania. She states that women "who have been drugged... assume that it was the effects of alcohol [and later] blame themselves over actions which they had no control of."

This claim assumes that there is a difference in terms of the responsibility on the part of a woman who has been raped after having consumed alcohol and one who has been raped after having been drugged. This presupposes that these are two morally distinct situations. This is false, since what is at issue is a person's capacity to consent and resist. These scenarios are both morally wrong. It is not only morally reprehensible to have sex with someone whom you have rendered (through drugs or alcohol) unable to consent or resist, it is also morally reprehensible to have sex with someone who is incapable of consenting or resisting. This is sexual assault.

Barbara Timmins,
External Coordinator
Sexual Assault Centre of McGill Students'
Society

Turning the middle east tables

To the Daily,

It is interesting to read Neil Sandler's (*Daily* Oct. 17) account of the story behind Ron Arad. A few clarifications may be necessary to explain what an Israeli jet was doing over Lebanese airspace. Since 1982 Israel has occupied South Lebanon and declared it a "security zone." It was in this zone that in April of this year, 102 civilians taking refuge in a UN camp were massacred by Israeli artillery shells. Another 400 000 civilians were forced to flee north. Israeli jets were also used to bomb two power generators in Beirut.

It is obviously wrong that Ron Arad has not received his basic human rights. What is inexcusable is the fact that Israel claims to be the only democracy in the Middle East while systematically oppressing the Palestinians. Sandler labels Syria and Iran as "renegade states" that support terrorism. Have these claims ever been proven? It is in Israel that undercover death squads have summarily executed 154 Palestinians (Palestine Human Rights Information Centre). The Israeli government has committed grave breaches of the Geneva Convention by blowing up homes and creating illegal settlements in the Occupied Territories. Countless Security Council resolutions condemning Israel for occupying Arab land, the annexation of East Jerusalem and the violation of human rights have been blatantly ignored. Since Dec. 1987 Israeli forces in the Occupied Territories have been responsible for 1 137 deaths (280 of whom were children), 121 246 injuries requiring hospitalisation and 2 072 house demolitions/sealings (Washington Report on Middle East Affairs). These atrocities have been reported by Amnesty International, International Committee of the Red Cross and the U.S. State Department.

In 1982, the Prime Minister of Israel Menachem Begin, publicly admitted that Israel was responsible for starting 3 wars (1956, 1967 and 1982) with its Arab neighbors. It is time for the west to realize that Israel is not the victim but the aggressor in the region.

Zeld Salah
U3 Engineering

ME, MOM & MONTREAL

Ex-Morgentaler Gus Van Go reveals why it's better to leave

by mikecullen

"It's still stuff that's coming out of my head," says Gus Van Go over a phone interview from New York. He seems genuinely excited about his new digs in New York as he talks about his

just so happens to be in New York.

"Either you move or you break up," says Van Go about the prospects of Montreal based bands. He elaborates further, saying that hitting it big in Montreal is no feat in itself to the record companies - the ones who call the shots in the end.

"It just sounds like a Montreal phenomenon (Band: We're big in Montreal. Label: Yeah, so?) to [the record companies]," says Van Go none too bitterly.

He insinuates that that labels have developed an attitude that Montreal

Me, Mom found itself going in the direction Van Go wanted; toward a more guitar oriented sound.

Let us not fail to mention that many thought that a major source of problems with Me Mom and Morgentaler was that record companies didn't think they had their sound together - a pigeonholing that ska usually seeks to avoid.

In the end, the Morgentalers

could no longer produce adequate work; "it's impossible to do it the way I wanna do it [in Montreal]... Here. [New York] is where the potential is."

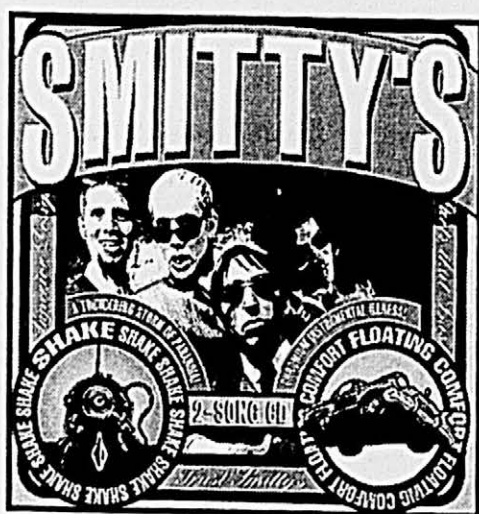
Besides the little hint of autocracy in his words, Van Go sums up the frustration of many Montreal artists; no recognition equals no financial freedom to produce music on a regular basis.

"What we want to do is to be able to record albums and tour. You need that support from record labels."

With that in mind, Smitty's made the decision to move just after the formation of the band. The move was made this fall after finishing their new 2 song ep, *Silky Smooth Ride*.

Since then, Smitty's has received surprisingly good reac-

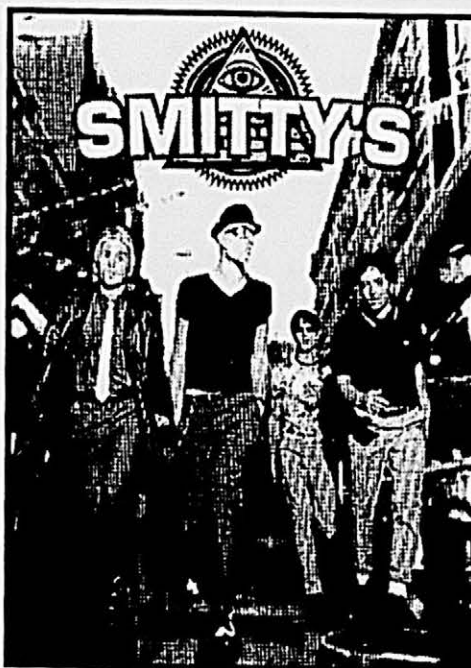
tions from club owners and music fans alike according to



songwriting in his new band, Smitty's. Van Go is, of course, one of the frontmen of the long since defunct band Me Mom & Morgentaler; a history that he talks about fondly yet with a slight air of disdain. To him, the present is where he always wanted his band to be (and where Me Mom could not) - it

acts are incapable of generating success on a Worldwide, North American or even Canadian scale. Where have we heard this before?

Near the end of Me Mom and Morgentaler, "we weren't really a ska band anymore. Ska fans got mad when we played," says Van Go.



Van Go.

"It was very business savvy of us to move here," Gus sums up.

Since the move, Smitty's has been recording non-stop and plan to release two new songs next month or possibly a full-length album by the winter.

Smitty's play *Le Cabaret* on Friday, October 25, 8:00 pm. Tickets are \$8, taxes included.

BRINGING BACK THE GONG SHOW

Studio XX's drive for support

by kerikosuri

If asked to recall the relics of the 1970s, we might say disco, *Saturday Night Fever*, psychedelic art, Nixon and the Watergate Scandal, and... oh, of course,

clamor of the gong which judges struck as audiences laughed the "untalented" participants away.

Those of you dying from the nostalgia already can witness

of Montréal's celebrities: Tracy Biddle, member of the band Slowly Going Deaf and Skidmore, a local writer and the ex-Pagan Soup columnist. The new *Gong Show* will be comprised of 20 acts, spanning roughly a hour and a half of entertainment. After that, a dance will be held for the audience and participants.

The purpose of the event is to raise the funds necessary to keep the studio running. Studio XX aims to give women the skills and the resources needed to work with the technology, multi-media, new media, and digital media. During its year of operation, it has endeavoured to obtain grants and local funding. However, their attempts have thus far proven to be unsuccessful.

Sandra Dametto, a media artist and Studio XX volunteer says, "The project of Studio XX is to provide women with the tools to demystify and participate in our

increasingly wired world."

In order to enable women to gain a better understanding and establish the foundation essential to today's media culture, Studio XX offers workshops throughout the year. The workshops address a range of topics, from internet access, digital sound editing programs, introduction to Photoshop, introduction to Macintosh Platform, and desktop publishing. Fees for these workshops are reasonably priced in order to encourage women from all backgrounds to be able to utilise the resources of Cybernet, which is currently an ever-expanding internet technology.

In addition, every three weeks, Studio XX hosts what is known as the *Femme Branche*, a showcase for women who are involved in any kind of work that involves the tools of media technology.

Thus far, the feedback for this young organisation seems

to be positive. Events have been packed and great interest has been expressed about what has been happening behind the studio. Unfortunately, the lack of funds is a threat to its existence.

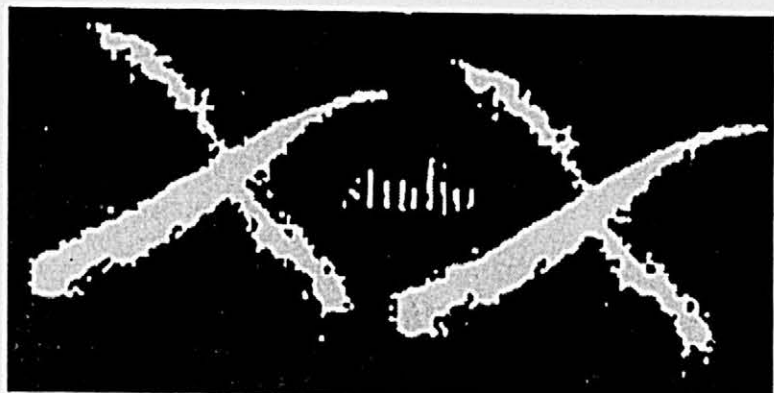
"The survival of this organization," says Dametto, "depends on community support."

Hopefully, the *Gong Show* will prove not only to be an evening of entertainment, but also one that brings in the needed finances and Montreal's support of its cause.

The show will also include a live DJ, a cash bar, and those attending may bring their own liquor. It will be held this Friday, October 25 at 4532 Laval Street.

Tickets are \$5 in advance and \$8 at the door.

For more information call Tina Verma at 283-7945, Patricia Kearns at 277-3140, or Sandra Dametto at 843-3892.



how can we forget the *Gong Show*? That '70s game show that called an array of participants to exhibit their talents on national television. And what about those who had no talent? Well, they were exiled off stage by the

the resurgence of this old game show live this Friday on Laval Street. This rendition of the *Gong Show* is being sponsored by Studio XX, a local non-profit organization, and CKUT radio. The judges of the show include two

RESTRICTED ENTRY:

Canada Customs' fetish for 'queer literature'

In the preface of *Restricted Entry: Censorship on Trial*, authors Janine Fuller and Stuart Blackley assert "It is the nature of the state to try to silence dangerous voices."

The book tells the long and harrowing journey of the Little Sister's bookstore's trial against Canada Customs in the Supreme Court of British Columbia. It features excerpts from brilliant testimonies from renowned authors like Jane Rule to the infamous Pat Califia. As such, *Restricted Entry* exists as a testament to the fact that while censorship is something that occurs time immemorial to 'dangerous voices' or voices of dissent, it is not acceptable.

Last Friday, the McGill's English Department hosted Fuller

from across North America hope to achieve a full injunction against Canada Customs' right to seize books at the border without due cause.

Restricted Entry tells the story



FULLER WITH AN ARM FULL OF WORKS ONCE SEIZED

of this struggle, but it also tells a story in which strategic methods of the state apparatus are used to control and delineate both

face value as a reference to all of the books that had been confiscated on the grounds of 'undue exploitation', including books from authors like Oscar Wilde, bell hooks and Jane Rule. Even *The Politics of Meat*, a vegetarian cookbook, has been among the plethora of works seized. Between 1989 and 1992, there were more than 34 000 shipments of books seized by Canada Customs, and a majority of them were en route to lesbian and gay booksellers.

The title of *Restricted Entry*, however, can also refer to that which censorship silences in the more figurative form of restricting and controlling the flow of ideas and images into our collective consciousness. This is one of censorship's most shocking and detrimental components, in that it operates with the underlying assumption that a certain sort of writing or image is powerful enough to do 'something' and that that something is so fearsome and terrible that the general public needs to be protected from it.

Although the legislation regarding what can be confiscated at the border stipulates "undue exploitation" as just grounds, lesbian and gay material has never been specified in this legislation.

In the words of Blackley, "the history of obscenity legislation in this country is an incredible litmus test of ideology concerning class and gender." In the early 1800s, obscenity legislation prohibited the advertisement for abortions, and as Blackley con-

Code 9956:

"Books, printed paper, drawings, paintings, prints, photographs or representations of any kind that

(a) are deemed to be obscene under subsection 159(8) of the Criminal Code...;

Section 159(8) [now 163(8)] of the Criminal Code provides:

For the purposes of this Act, any publication a dominant characteristic of which is the **undue exploitation** (emphasis mine) of sex, or of sex and any one or more of the following subjects, namely crime, horror, cruelty and violence, shall be deemed to be obscene.

own officials from looking at porn. Through this process, what was supposed to be a liberating feminist perspective gets interpreted in a way that is much more concerned about reinforcing an ideological state apparatus. For instance, when the works of bell hooks were detained they were stopped on the grounds of being possi-

ble hate literature. This seems so 'perverse', but it is consistent with the state's perspective that finds dangerous ideas obscene to its smooth running.

As Blackley states in reference to the claims that bell hooks' works are hate literature: "You hate what — the way in which the state is systematically racist or homophobic?"

Obscenity legislation altered its terminology most recently in 1992. This was the year the *Butler* decision was handed down, setting a precedent about "undue exploitation" — an idea that was backed by anti-porn feminists to hinder "the flow of harm to women" propagated by pornography produced by a patriarchal society. Code 9956 reflects the intent of the *Butler* decision, but ironically the language of the decision has been used more widely as justification to seize lesbian and gay literature — and other voices that somehow thwart the status-quo and its maintenance at Canada Customs — than it has been successful in halting the distribution of porn.

Blackley stresses that despite the fact that *Butler* was intended to protect women from the flow of harm from pornography, during the course of the Little Sister's trial it became clear that what Customs officials were most concerned about was the 'flow of harm' on their

own officials from looking at porn. Through this process, what was supposed to be a liberating feminist perspective gets interpreted in a way that is much more concerned about reinforcing an ideological state apparatus. For instance, when the works of bell hooks were detained they were stopped on the grounds of being possi-

ble hate literature. This seems so 'perverse', but it is consistent with the state's perspective that finds dangerous ideas obscene to its smooth running.

As Blackley states in reference to the claims that bell hooks' works are hate literature: "You hate what — the way in which the state is systematically racist or homophobic?"

The custom agent responsible for seizing *A Contract with the World*, a novel by Jane Rule, 1979 winner of the Canadian Authors Association Award, cited during the trial that the book was seized because from the title it "just sounds like it might have a political theme to it."

Censorship on the grounds of obscenity of anal penetration has not been used similarly for the straight community as it has been used in the gay community. The *Joy of Gay Sex*, when it first came out it was banned in this country. At the same time the heterosexual version of *The Joy of Sex* was released in Canada, which showed as many examples of anal penetration as did the gay book. But it never underwent the same kind of litany of unscrupulous behavior by customs agents and by our government.

- Janine Fuller, co-author of *Restricted Entry: Censorship on Trial* and manager of Little Sister's Bookstore

and Blackley for a reading of their book. I was fortunate enough to conduct an interview with both of these individuals the day following their reading, and much of this article is based on our discussion.

Fuller and Blackley are currently on tour to relay the significance of the Little Sister's trial and its pending appeal. While the original verdict delivered last January is looked upon as a partial victory for condemning Canada Customs of being both arbitrary and homophobic in their detentions, it did nothing to curtail the unmitigated power of Canada Customs or its agents in determining what is fit or unfit for the Canadian public.

With the appeal, Little Sister's bookstore and its many allies

what it means to be a good or decent citizen, and what it means to be exploitative, worthy of censorship, and therefore sub-human.

A thorn in the side of the 'body' of the state

The title of *Restricted Entry* springs originally from fliers circulated around Vancouver, the home of Little Sister's, to communicate the intricacies surrounding the trial and the continuous book seizures that led up to it. The title can be taken at



CO-AUTHORS FULLER AND BLACKLEY

A Serious Message: Censorship spells Outrage

While in the early 1900s, obscenity legislation sought to minimise the access of images in a largely illiterate populous, Blackley points to the fact that "now it seems that lesbian and gay material is the stuff that the state is most concerned about Canadians not having access to, because it is seen as subversive. It is seen as dangerous — it is obviously contaminating their ideas of 'family values' and how the microcosm of the family should be reflecting the state and the macrocosm.

"Their repeated seizures of books en route for Little Sister's

CENSORSHIP ON TRIAL

by meredithcohen

Bookstore when mainstream booksellers are seldomly targeted, let alone corner porn stores convey that the state is worried about everything falling apart with lesbians and gays opening up a dialogue for heterosexuals as well on issues of sex and freedom."

Thus censorship wields a heavy stick, not only because it

In fact, the detention of selected literature seems to be based on one thing and one thing only, which is not what is healthiest for the mentally functional Canadian, but rather what is healthiest for the state. After examining the underpinnings of censorship, we are left with, as Stuart Blackley puts it, "a horrible 1984 dystopia."

But Little Sister's is continuing the fight, a fight which I believe is one fought for the many, not the few. As Fuller commented near the end of our

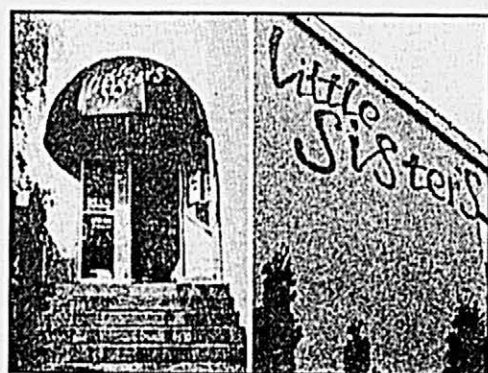
"It is seen as dangerous — it is obviously contaminating their ideas of 'family values' and how the microcosm of the family should be reflecting the state and the macrocosm."

—Stuart Blackley, co-author of *Restricted Entry*

interview, "We can never truly think that this struggle is over until all people find their representation available as readily as some of the other Canadians take for granted."

Blackley also offered some powerful words, words that I believe are a good place to begin if one chooses that this is a worthy struggle, this struggle for the right to freedom of expression: "Don't censor yourself."

Restricted Entry: Censorship on Trial is published by Press Gang Publishers and is the winner of the 1995 Editor's Choice Lambda Literary Award. It is available at L'Androgyne bookstore. For further information about the Little Sisters case, contact: Little Sisters Defence Fund, 1238 Davie Street, Vancouver, BC, V6E 1N4, Canada.



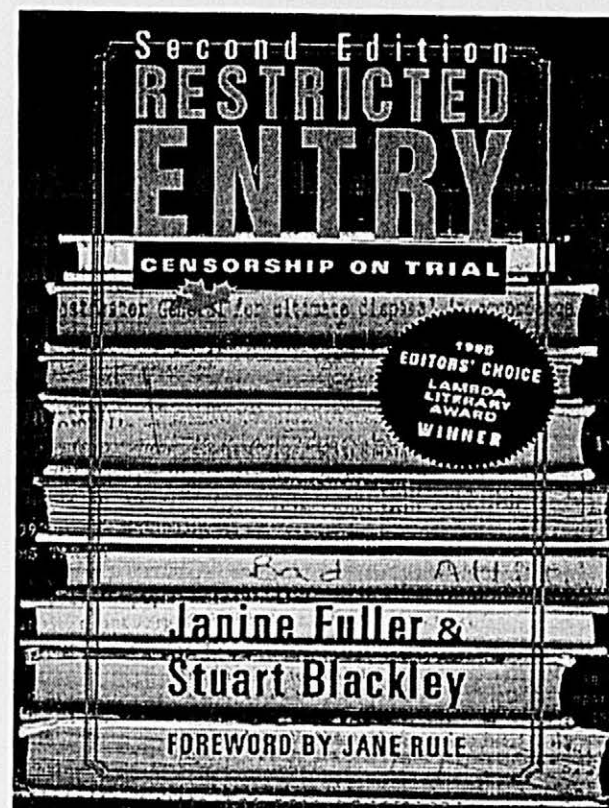
STOREFRONT OF LITTLE SISTER'S BOOKSTORE

renders certain kinds of being and thinking invalid, but also because it halts the free flow of ideas in a society, thus denying all citizens mental and expressive autonomy. Beneath the state's heavy hand we are treated like children in which the voices of dissidence which strive to challenge the status quo are subjected to repression and named 'the enemy'.

Janine Fuller is careful to point out the numerous instances of censorship of works by people of colour. She stresses that "the basis on which we are censored does not exist solely within the confines of being gay or lesbian people."

Along with texts by respected Black feminist scholar bell hooks, *My Deep Dark Painted Love*, a Latin American gay anthology and *In the Life*, a collection of Black writers, were among many other texts of voices speaking from the margins also detained. Their ideas were denied entry to our minds on the grounds that they were 'unduly exploitative.'

Fuller further elucidates that what seems to be 'unduly exploitative' is often what in her mind is most empowering for women, and certainly not only bisexual or lesbian women. "Of all of the material confiscated at the border, erotica created by women for women is the most often detained. Woman-produced erotica promotes the production of woman-centered ideas of sexual identity which is empowering, its detention is ultimately harmful to woman."



CERAMIC COMMENTARY

by jessicalim

Matt Nolan's art tackles social issues

Influenced by such artists as Henri Matisse, Anne Kraus, and Philip Maberry, Matt Nolan's artwork combines the use of the painter's colourful imagery with the elaborate pattern and structure captured in pottery. In the 1992 November issue of *Ceramics Monthly*, Nolan stated that "function serves a dual purpose. It exists literally as utility and also as an idea."

Predominantly working in porcelain, Nolan appropriates the structure of his vessels to mirror the content. His artwork addresses a plethora of socio-political concerns ranging from AIDS to politics. Emphasising the theme of the particular work, Nolan often incorporates catch-phrases on his work. In addition, his technique of combining the use of false surfaces of paint to simulated relief with asymmetrical pottery lends a surreal quality to his designs.

Born in Key West Florida, Matt Nolan grew up in Gadsden, Alabama. He enrolled in Gadsden Museum School where he received formal training in painting and drawing. Furthering his education in the creative genre, Nolan graduated with a bachelor's degree in architecture from Auburn University in Alabama. However, upon coming to New York City, and finding a job in architecture, he realised he would not be satisfied in a career where he would be obligated to work many years for other architects before he would be able to create his own designs.

Before finally finding his passion for ceramics, Nolan chose painting as an alternate medium for artistic expression, but, like architecture, found it unsatisfying. He eventually discovered that only through the three-dimensional vessel could he fully satiate his desire to creatively express himself.

In 1990, the death of a friend from AIDS sparked a feeling of urgency to life for Nolan, which manifested itself through his integration of socio-political concerns into his work. Marking the beginning of his progression in style, *Credit Card Reliquary* is a palace vase adorned with credit cards, and a crying, winged business man mounted on the top. Further exploring this theme, Nolan created *A Cup For Change* in 1992. Modeling the porcelain to resemble a

take-out coffee cup, Nolan represents the urban poor of New York trapped within the walls of a cosmopolitan city. The exterior of the cup displays a scene of the Parthenon. In contrast, the interior is painted with paper bills and coins. The line "Spare Some Change" is printed on the bottom typifying the desperation of the homeless.

Also in 1992, Nolan began his *Apothecary Series*, which is comprised of seven apothecary jars, four goblets, and a mortar and pestle. The series focuses on resolving contemporary problems such as greed and pollution. Related to the Holy Grail and the fable of the Fisher King, the four goblets offers that the process of healing must come from within.

Since 1994, Nolan has extending his artwork to deal with concerns of sexuality, traditional gender roles, and family relationships and values. His works *Glitter and Be Gay* and *Testosterone Teapot* explore, respectively, gay culture and the stereotype of the straight American male. In his piece *Wedding Urn*, Nolan criticises the lack of flexibility contained within concepts of traditional lifestyles and relationships.

In 1994, these works were displayed at the Everson Museum in an exhibition entitled *Family*. The exhibit was composed of 44 works in all representing the paradigm of the ideal family as destructive to the real-life experience of blood ties. Representing his notion of transcending conventions to realise a truer sense of contemporary values Nolan states in *Ceramics: Art and Perception* "that to embrace the myth of the ideal family is to deny access to and to resist the continually changing nature of the family in both contemporary and historical contexts".

Matt Nolan will be giving a slide lecture on October 30 1996, at 7:30pm in room 101 Visual Arts Building, Concordia University, 1395 René Levesque Blvd. West. He will also be giving a workshop in the ceramics area on Tuesday and Wednesday, October 29 and 30. For information call 848-4259 or 848-4262.

SEX, SONGS AND STEREOTYPES

by erinmacleod

What exactly is a 'sex tip' and what delineates a 'modern girl'? It becomes very clear, very quickly, that in this particular play a modern girl is defined as heterosexual, possessing many hang-ups regarding sex, sex and more sex — with dating, relationships, love and embarrassing moments thrown in for good measure. The only tip this play provides is the clichéd 'be yourself'.

The heterosexual relationship has been rehashed many times, but the interaction between males and females on a sexual level always seems to provide a source of humour and *Sex Tips* is no exception. It does get me thinking, though. How many representations of heterosexuality are really necessary? Frankly, I think that perhaps there could be a mention, in *Sex Tips...* and other plays of this nature, of the existence of a good deal of 'modern girls' who happen to have a different sexual preference.

The play itself is enthusiastically performed, opening with a jazzy, coffee-house style number. The three characters are easily marked as fun, neurotic, and sophisticated, and each provided an element that I could relate to. The conversational nature of the play allows for some engaging dialogue and the cast provide an admirable sense of timing during certain dicey scenes demanding many role reversals.

Sex Tips for Modern Girls is a musical comedy with some rather interesting numbers, including a song that names all of the bars in Montréal which could be of use for a hot pick-up, and a folk lament from a sexually used male. Also, there is a rather vibrant number describing both male and female genitalia in great, glorious detail.

The cast, incidentally, are not trained vocalists. This was not generally noticed by myself and I found that Sarah Mack, who plays Alyss, has a particularly dynamic vocal style.

A discussion regarding childhood views of sexuality leads to a comment on the difficulty for women to feel both innocently pretty and maturely sensual at the same time. The uncomfortable nature of female sexual fantasy is dealt with very well and the lighting helps to illustrate the private, yet important nature of these feelings. Truly, it is refreshing to see a woman openly discuss a sexual dream without a hint of nervousness or hesitation. *Sex Tips...* expresses certain concerns about female heterosexuality without generalising in the common euphemistic fashion.

Sex Tips... does not, however, cross the line to become a tired public service announcement. Although it does speak of sex and the consequences of the act



SARAH MACK, STANLEIGH BYRNE, AND LINDSAY MATHERS ARE MODERN GIRLS

in a very blunt manner, it does not attempt to provide a moral message and remains quite light hearted. I quite enjoyed this non grade-ten-sex-ed-class approach, however I do (I'm sorry) think that perhaps there should be a slight little mention of the fact that the Pill, IUD, and the diaphragm don't protect against STDs — especially considering the fact that *Sex Tips...* does make a fair bit of reference to those times when, well, you know...it

just sort of happens. As well, I find the image of a 'modern girl' running to the washroom to put in her diaphragm to be slightly archaic.

The female characters create an open forum on different types of men. The construction worker, fireman, rock star, jock, bad boy, sex

monger, sensitive guy, and, of course, the ever popular foreign sailor, are not left out of the representation.

Even though the male characters are at times stereotypical, I was impressed by the ease with which Aaron Brindle, as the only male in the cast, shifts from role to role. The characters of Alyss and Helen provide some very *Cosmopolitan*-type tips while Dot suggests methods to snare the male species. Dot (Stanleigh Burne) tends to be the less confident of the three characters and provides some humorously genuine awkward moments.

The staging of *Sex Tips...* is quite well done and the minimal sets for each character really capture their specific personalities. *Sex Tips...* was written by a collective of writers, and one notices this in the inherent plurality of vision within the piece. The play was a working script which, says director Nina Steiger: "allowed me more freedom to change and develop elements of the script. Since there is not one governing voice in the writing of the play, more voices can be incorporated into the production."

In terms of intention, Steiger said she was trying to show a feminist perspective. "I wanted to question the content of the

original play. The point I was trying to get across is that sex can be fun. I tried to balance with humour the overwhelmingly emotional aspects of the original for this reason."

In general, *Sex Tips for Modern Girls* is a funny romp through the

world of female heterosexuality. Although I would have liked it to have been a tad bit more inclusive, *Sex Tips...* does reinforce the fact that it is possible for a woman to discuss sex in an uninhibited manner. The links from topic to topic are arbitrary, much like a late night chat in which the audience gets to see the characters express their insecurities, deal, and bond in a somewhat empowering fashion. Besides, how often do you get to see people excitedly singing about contraception?

Sex Tips for Modern Girls plays at 8pm from October 21-26 at Morrice Hall, 3485 McTavish St. Tickets are \$5 for students and seniors, \$7 general admission. Call Tuesday Night Cafe Theatre at 398-6600 for information and reservations.

GOVERNMENT WIELDS ITS BIG STICK

Manitoba universities unhappy with pending legislation

by andreabreau and mikekeenon

WINNIPEG (CUP) — University administrators in Manitoba are worried about proposed legislation they say will give the government hands-on power over almost every facet of post-secondary education.

The proposed Council on Post-Secondary Education would be responsible for allocating funds to universities and colleges in Manitoba as well as controlling how schools spend money and which programs they offer.

Critics of the legislation say the council poses a threat to the quality and accessibility of post-secondary education in the province.

"I think we've got reason to be concerned about this government's attitude towards universities," said Jean Friesen, education critic for the NDP.

Friesen says she is particularly concerned about a section that gives the council power to interfere with the "basic rights of a university or college to formulate academic standards."

She says the removal of the word policies might be a sign that universities will no longer be allowed to decide what programmes to offer.

"There's a wonderful contrast between the way [other provincial] governments [have] gone about looking at their universities and the way this one has," she said. "Government here

seems not to have grasped the idea that you work with universities, you don't stand outside and wield a big stick."

The president of the University of Winnipeg's faculty association objects to some of the things not mentioned in the proposed legislation.

"There's no reference to institutional autonomy or decision making," Alden Turner said. "From my point of view, this is exactly the kind of government

control that the universities in Eastern Europe faced for years and years."

Students are also concerned about the effects the new council would have.

Daryl Liningsone, a student at the University of Winnipeg, says he is worried that the new council would force universities to put all of their resources into professional programmes as opposed to traditional arts courses.

"It will come to the point

where the more commercially viable programmes like computer science or business administration will get all the funding," he predicted.

Both the University of Winnipeg and Brandon University have set up meetings for faculty members, student governments and university administrators to devise recommendations to the bill to help insure the autonomy of Manitoba's post-secondary institutions is not threatened.

MIKE HARRIS — HERE WE COME

Students from all over Ontario to join in Toronto protest

by sarahschmidt

TORONTO (CUP) — Students from across the province will travel to Toronto to join in a city-wide protest against the provincial government.

Over 200 students from Sudbury, North Bay, and Ottawa will walk the picket lines set up at Toronto universities and join the rest of the education sector at the Oct. 25 rally at the Ministry of Education.

Many of the students are staying for the Metro Days of Action's city-wide rally on Oct. 26.

Students across the province are mobilising against this government's assault on education. "It hasn't been hard to convince our members outside Toronto to join us in this fight," said Vicky Smallman, chair of the Ontario branch of the Canadian Federation of Students (CFS).

Donna Prii, of the Laurentian University Coalition for Social Justice, says students in the north are anxious to participate in the days of action.

"Students here are really fired up and concerned about the future of

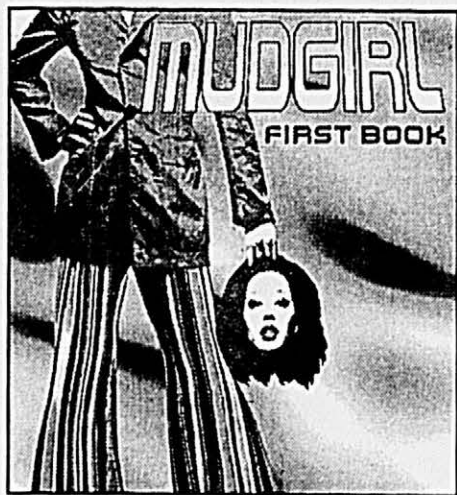
education. There is unique programming in northern schools and a lot of fear about the Harris cutting machine," she said.

Len Bush, co-ordinator of the Ontario Public Interest Research Group at Carleton University, adds that it was easy to get Ottawa students to sign up for the trek to Toronto.

"It's not hard to get buses filled. If we had access to more buses, we could send more. It's too important not to do anything," he said.

Since Mike Harris was elected in June 1995, he has cut \$8.2 billion from social programmes, including \$1.2 billion from the education sector.

Bush added that "The only way Harris can continue doing this is to say the people are behind him. We're going to tell him that Ontario isn't behind him."



**Mudgirl -
First Book**
(Permanent/Page)

Co-founder, co-singer and one of many songwriters of the intensely popular Montréal wonder, Me Mom and Morgentaler, Kim Bingham has transplanted her talents to Vancouver to try it on her own. Having broken things off with the Morgentalers in the fall of 1994, Bingham has resurfaced as Mudgirl with her debut album *First Book*. She claims that the album is an "extension of myself where I get to be cartoony and a bit surreal." I wouldn't go so far as to call it surreal; however, it certainly captures you in a manner her music has never been able to do before.

First Book is actually the prologue to a story which will follow in future albums. The story is the autobiography of Bingham, who refers to Mudgirl as her musical alter ego in an attempt to mythologise herself — not unlike David Bowie or Madonna. However this seems a little premature in her career. As listeners, we hardly know her and cannot be expected to buy into the self-created hype that surrounds her album. Despite all the self-professed rhetoric of the musical arrival of Mudgirl, Bingham has not ruined the listening experience of her album.

The album opens with what can be described as Bingham's anthem of freedom and independence: "This Day," also the first single, combines powerful guitar, rudimentary drum beats with the vocals so familiar from her days with the Morgentalers. The remainder of the album maintains the same guitar-dominated sound that is at times fierce, and at others somewhat reflective (as characterised by a change of pace and tempo, coupled with the Mudgirl story book lyrics). As a whole, the EP gives off a flat out joyous and almost festive feeling.

— **daviddixter**

(Essential Noise/Virgin)

Hanson Brothers - *Sudden Death*

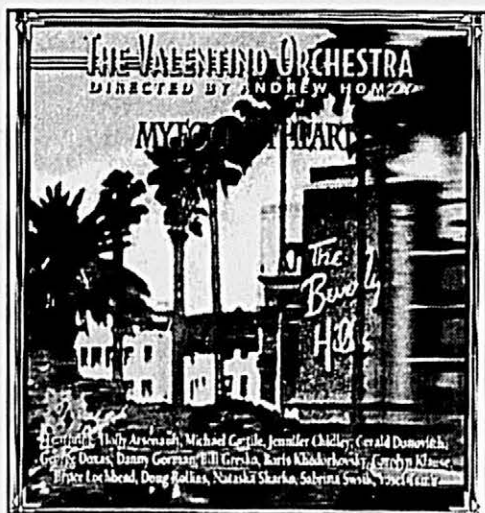
(1, 2, 3, 4) So what do a bunch of aging punk rockers from the west coast know about hockey? I mean, come on — Victoria, hockey... hello? Do you have to like hockey to like the Hanson Brothers? I don't know, but you have to like the Ramones and have a healthy sense of humour.

An album of songs dedicated to the stupidity in hockey, *Sudden Death* rides the fine line between glorifying and lampooning our official national sport (other than lacrosse). Beer brewing, an ode to Tiger Williams (the man with the NHL record for most penalty minutes) and love songs for the pathetic round out the thematic content.

For those who have missed out thus far on the Hanson phenomenon, the band could be seen as NoMeansNo's alter ego — the loser alter ego who actually thought the Canucks were going to win the Stanley (or is it Grey?) Cup a few years back, that is. Based around the cult movie *Slapshot*, the Hanson Brothers play the puck rock with great humour and technical skill.

Without such assets, this album would just be annoying. I did, after all, grow up with people who aspired to be Tiger Williams. But the Hansons don't fall into that, er, trap. Silly testosterone-induced musical mayhem, riotous choruses ("I can't get it up / not for Mary Lou / I can't get it up / what's a boy to do?") and many many hooking calls later, the Hanson Brothers rock the arena into overtime.

— **jaymccoy**



**The Valentino Orchestra -
My Foolish Heart**
(Justin Time Records)

The Valentino Orchestra is perhaps one of the corniest names for a jazz ensemble I have ever heard. Upon further research, I learned that the band's name was meant to "evoke the era" of the 1920's big bands. At this time, jazz was exploding musically and was considered the popular music. Still, there is something very cheap American strip mall about the name Valentino Orchestra.

Band name notwithstanding,

My Foolish Heart is a noble attempt by a group of local CEGEP, University and freelance teacher/musicians to reintroduce the great forgotten standards of the Jazz Age. This revival of the music of the '20s is both fresh and inventive, if somewhat limited. Their reworkings of "Stole My Gal" and "Josephine" are surprisingly catchy but the arrangements lack sophistication. The Valentino Orchestra also lack the musical ease and tonal flamboyance of the Duke Ellington or Count Basie big bands. The cheap sound quality, an uncharacteristic feature of a Justin Time recording, does little to compensate for these weaknesses. Yet, in spite of its limitations, I liked this album — if only because it introduced me to a selection of fantastic standards that didn't deserve to get lost in the annals of jazz history.

— **gilshochat**

Lazy - *The Lazy Music Group*

(Roadrunner records/Attic)

What's a rock band to do these days? Either you become high profile glamour boys and girls, straight-faced no-nonsense rockers or you do trash.

Guess what Lazy did. *The Lazy Music Group* is slacker tunes for the politically apathetic — Thurston Moore in an unprocessed, raw and angrier form. Although the members of Lazy have the same bleary-eyed, unkempt hair, glitter trash look, they have none of the solemnity characterised by the Sonic Youth troupe.

If I make too many comparisons with Sonic Youth, it's because Lazy is unremarkable in itself. It almost sounds like 30 zillion other bands besides the one mentioned. And the lyrical messages themselves don't come across clearly at times — not just because they are incoherent (as they sometimes are), but because Lazy's aural attack is so distracting.

The only light in the tunnel for Lazy is in their last few songs, which feature more lead singing from their all-woman rhythm section. Perhaps if there were more, they could be considered an innovative garage band.

— **mikecullen**



D.D. Jackson - *Rhythm-Dance*

(Justin Time Records)

Having never heard of D.D. Jackson before, the cheesy neon green cover of *Rhythm-Dance* gave me the impression that I was about to listen to something on a musical par with Dick Clark's *Greatest Rock and Roll Hits* of 1983. For the second time that day, my trusty hunch let me down.

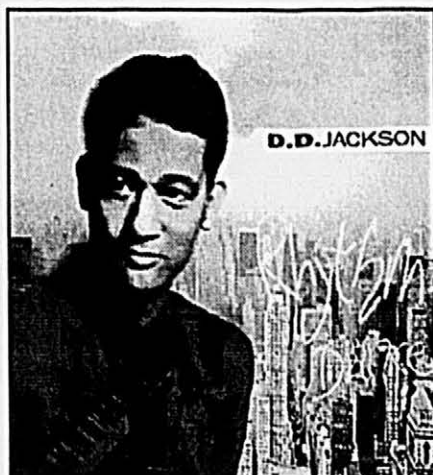
Rhythm-Dance, D.D. Jackson's second album, is sensational. Both uplifting and musically complex, his music draws heavily from such diverse piano in-

fluences as Oscar Peterson, Chick Corea and Vladimir Horowitz. The result is a sound so all-encompassing that it ranges from free-

form funk to atonal contemporary classical music. This is truly a feat in a music industry that encourages conservative pigeon-holing rather than creative experimentation. This album is a slap in the face (or a virtual death blow) to those in the jazz world (i.e. Wynton Marsalis) who argue that experimentation and new sounds are dead. Pop-pycock, I tell you.

In somberly tender songs like "For Mama," Jackson's playing is reminiscent of the great romantic pianists while still maintaining a swing feeling. "Dreams," on the other hand, with its 7/4 'funk-revelry' time signature, has the musical freshness and rhythmic sensibility of an acid trip with George Clinton and the P-Funk Revolution. Best of all, Jackson is a fellow Canuck whose music is not being overlooked in his native country — his first album was nominated for three Junos and *Rhythm-Dance* is being heavily promoted. Keep on truckin', D.D.

— **gilshochat**





1. Activists target Mitsubishi

On October 16, activists conducted demonstrations and civil-disobedience at Mitsubishi-owned businesses in five major U.S. cities, as well as in Japan and Australia.

The internationally coordinated protests came as a response to the corporation's practices of supporting forced labour, supporting the military junta in Burma and destroying vast regions of the world's rain forest.

Donna Parker, Mitsubishi Boycott acting director, said that the protests showed "Mitsubishi is the world's largest company and could lead the world towards a sustainable future. Instead, Mitsubishi continues to profit from death and destruction."

While protestors in San Francisco staged their actions at the Mitsubishi-owned Union Bank of California, at least six activists were arrested for civil disobedience in Portland, Oregon. And in Tokyo, activists from Burma Relief-Japan gathered in front of Mitsubishi Corporation headquarters to raise awareness about the company's treatment of employees in Burma.

Mitsubishi Corporation has timber and mining operations the world over, from the US to Malaysia and Brazil. The Corporation owns Alberta Pacific Chlorine Bleach Kraft Mill — the world's biggest wood pulp processor. It also owns the Canadian Chopsticks Manufacturing Company, which throws away 85% of the trees it cuts down to make disposable utensils because the wood isn't white enough.

Source: info@igc.apc.org peacenet-

2. US students occupy university building

When the Student Assembly Executive Board at the State University of New York at Binghamton (SUNY) recently decided to chop the new position of VP multicultural affairs, students were more than a little upset.

Last May, members of the Executive decided to rescind the stipend allocated for the multicultural affairs position, claiming the position didn't exist in the Assembly's constitution.

As a result, SUNY students responded this fall with a wave of protests demanding for the reinstatement of the position. Students argued that the position was the only representation and protection available to students of colour that are normally under-represented.

But the protests gained little support from the Executive or University Administration. On October 15, student protesters demonstrating at a closed meeting between the University's president and administrators were met by security officers in riot gear.

The security guards, called in at the president's request, attacked students with pepper spray, punched them and threw them against walls. Several students were hospitalised.

The next day, students occupied the administration building where they intended to stay until their demands such as an inclusive University environment and the re-instatement of the VP multicultural affairs were met. Their demands have yet to be met.

Source: active-1@mizzou1.missouri.edu

3. Indigenous groups walk out on UN

A UN meeting on the rights of Indigenous Peoples this week in Geneva ended up doing more harm than good, according to the meeting's Indigenous Peoples and Nations representatives.

A mass walk-out by the representatives came in response to the UN's dismissal of a proposal made by the Maori delegation to the Draft Declaration on the Rights of Indigenous Peoples.

After 12 years of trying to draft a declaration, UN member states are now trying to frame the debate on the basis of outdated notions of state and individual rights. The UN's Indigenous Peoples and Nations representatives say these notions cannot encompass the collective rights of Indigenous Peoples, such as the right of self-determination, itself a UN recognised collective right.

Currently, the process of drafting the declaration is not expected to be completed until

the year 2004. But with member states continuing to resist the kind of recognition Indigenous Peoples demand and deserve, the process could take much longer. Some states have said they refuse to recognise these collective right, a fact that will not give the Indigenous representatives any incentive to return to the discussion table any time soon.

Source: native-1@gnosys.svle.ma.us

4. Another one bites the bullet

After an ongoing campaign against its exports in Burma, the brewing company Interbrew has stopped exporting Labatt Ice to Burma.

Many NGOs have joined Burma's pro-democracy leader, Aung San Suu Kyi, in calling for multinational corporations and the international commu-

Interbrew is claiming that its move out of Burma indicates its standing as a "good international citizen." But one has to wonder if the fact that the company had only managed to sell 500hl of beer to Burma and was not making a profit on its product, had anything to do with the pullout?

Whether or not the pullout was motivated by self interest, the end of another company's investments serves Burma's human rights movement,

Source: Active-1@mizzou1.missouri.edu

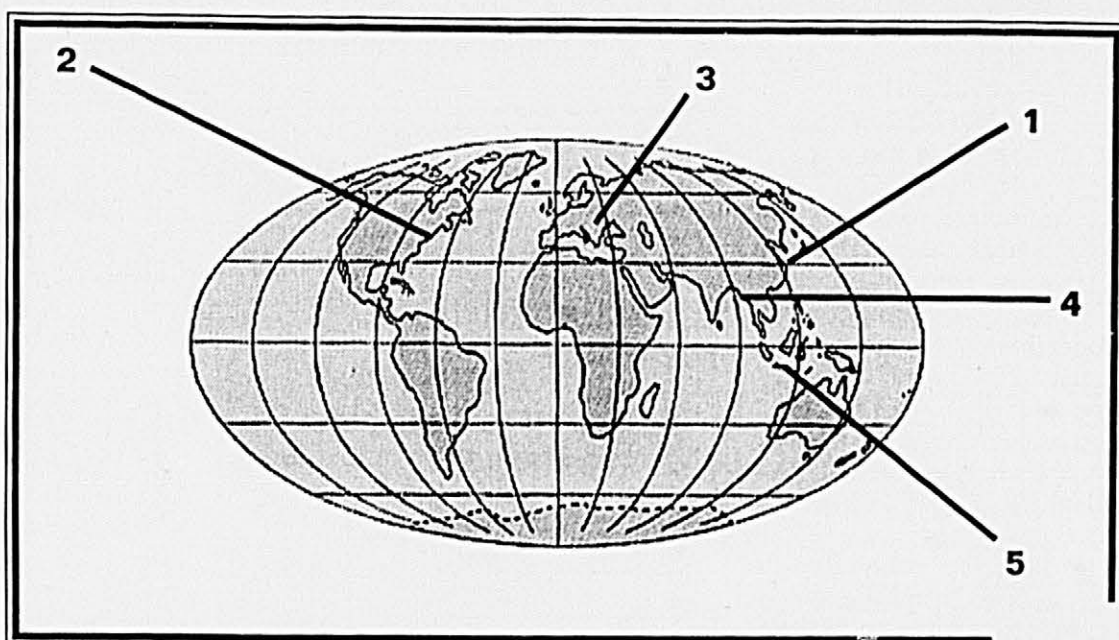
5. Putting East Timor back in your mind

East Timor seems to be making its way onto the international map of political action once more. While last week, the Nobel Peace Prize was awarded to two East Timorese human rights activists, next week, an-

tralia, Germany, Canada, New Zealand, South Africa, the Netherlands, and India.

East Timor was annexed by the New Order Regime of General Suharto in 1975. Since then at least 1.5 million people have been reportedly killed, while thousands of others have been persecuted. Since 1975 about a third of the population of the indigenous Mubere people have been killed.

The Day of Protest is also being organised as a response to the Operation "Crackdown", started on July 27 by the Suharto government. This operation aimed at suppressing pro-democracy organisations in the country, under the argument that they were 'subversive'. Over a hundred mostly young members of the Democratic People's Party have been arrested and tor-



nity to cease investments in Burma. They argue that economic investments only serve to bolster the military regime of the State Law and Restoration Order - better known as SLORC.

Companies such as Macy's, Eddie Bauer and Pepsi have also been targeted. Macy's and Eddie Bauer pulled out of Burma last year. Pepsi only reduced some of its direct investments, while maintaining its indirect ones.

other international gesture will be made on behalf of the East Timorese.

In major cities across the world, East Timorese solidarity groups, human rights organisations as well as trade unions will participate in the International Day of Protest for Human Rights and Democracy in Indonesia. Hunger strikes and demonstrations in front of Indonesian embassies will take place in Aus-

tured.

The date of the Day of Protest is significant also because October 28 is known as the Day of Oath for Young People. It was started in 1928 against Dutch domination when Indonesia was a Dutch colony. In 1989, the Day of Oath was revived to target the New Order Regime of Suharto.

Source: Active-1@mizzou1.missouri.edu

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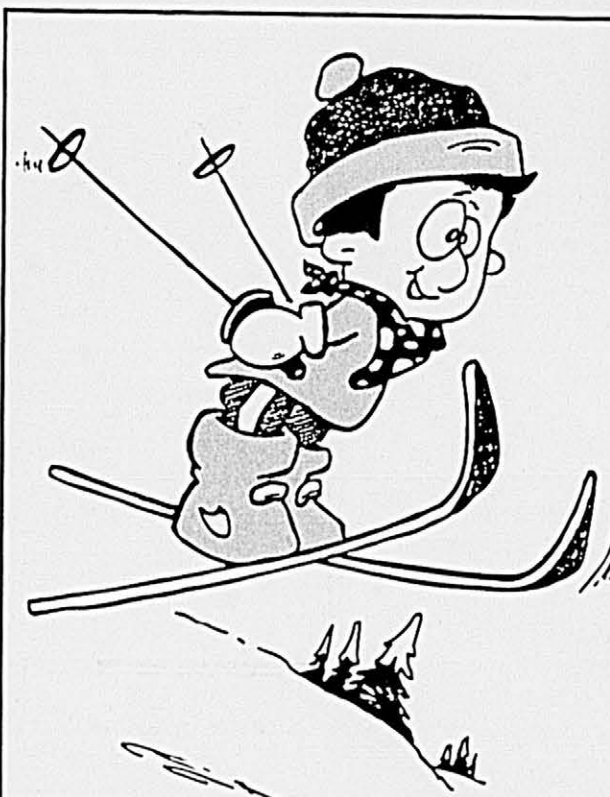
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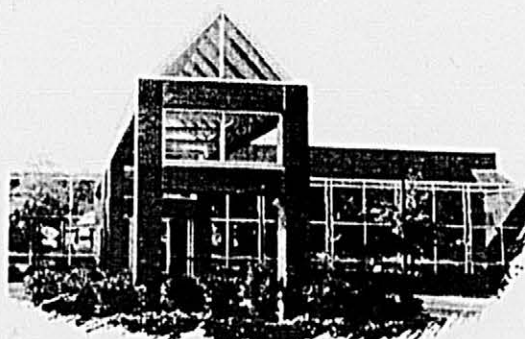
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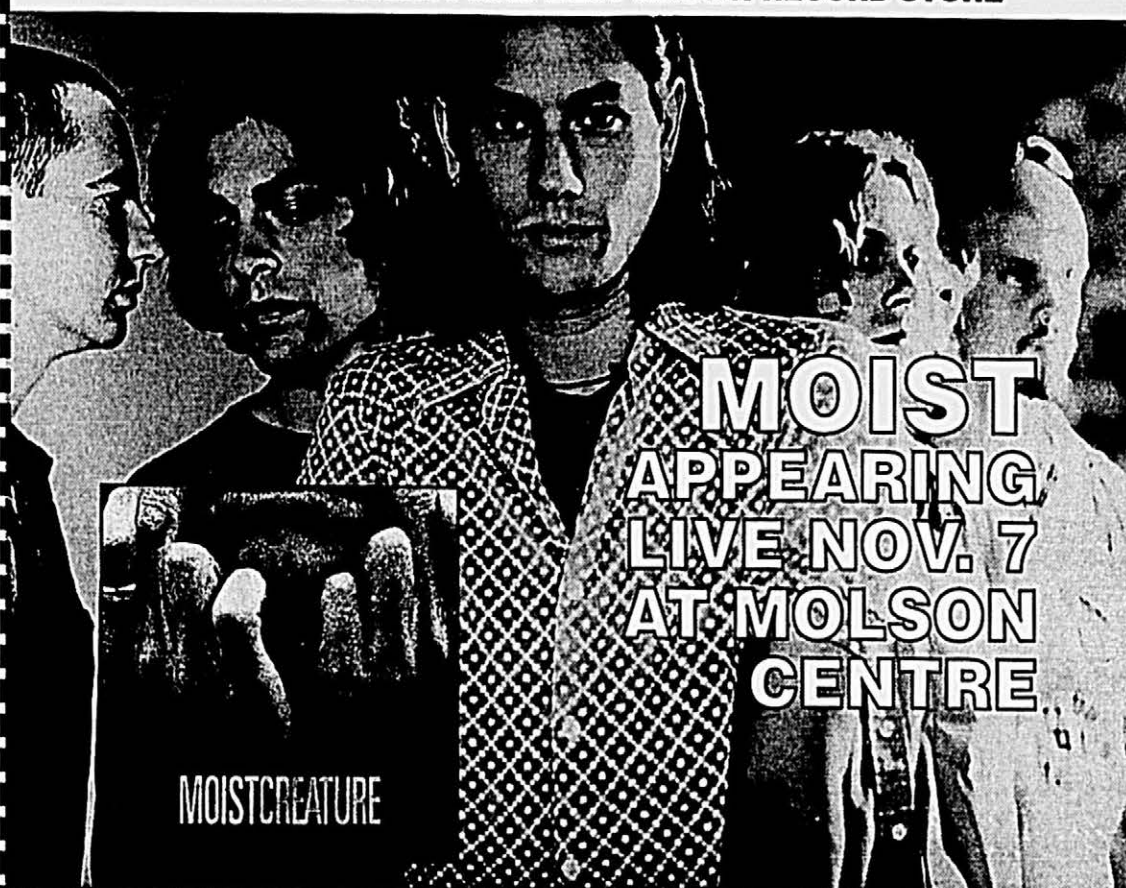
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